



ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ

Karnataka State Open University

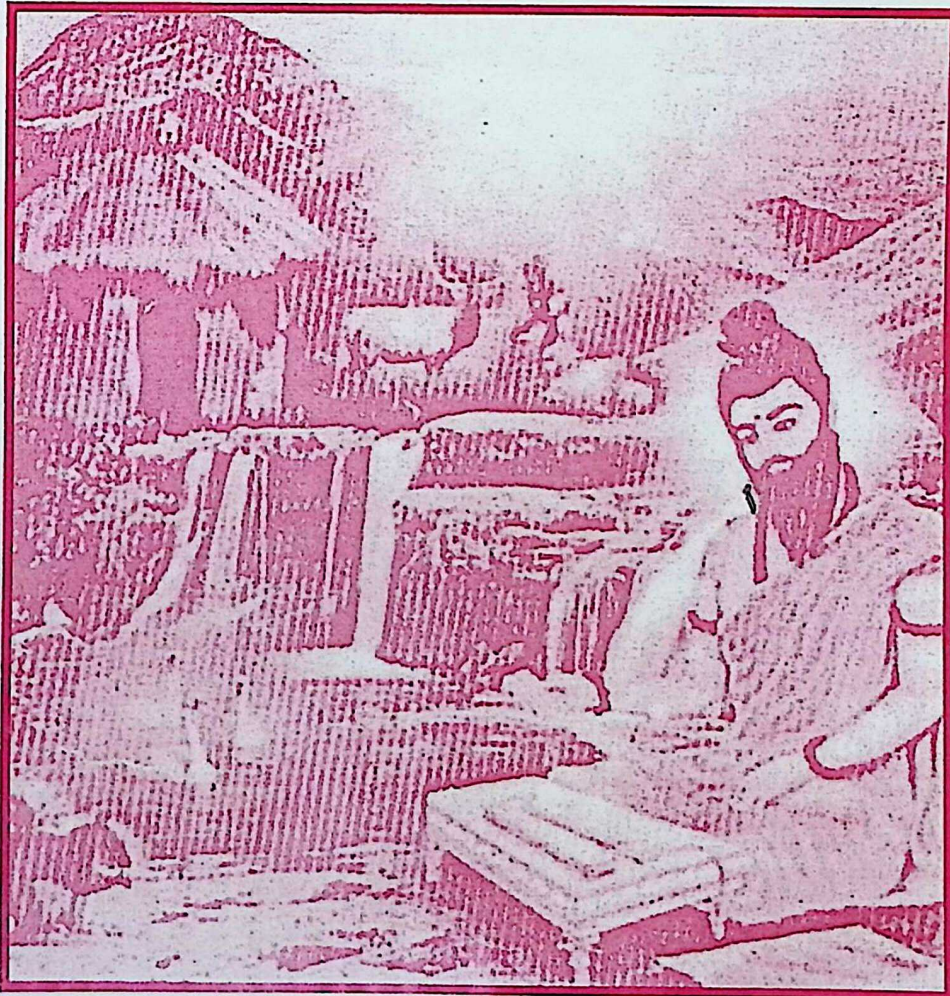
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

अनुवादः



COURSE - I

BLOCK - 7

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democratizing education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ.
.....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

*"The Open University system makes use of Multimedia in distance education system.
..... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.*

Dr. Kulanandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪
ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ವರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂತರಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu



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ಅನುವಾದ:

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टुं भवद्भ्यः हार्दं स्वागतम् ।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा । वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति । गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहतं समुपयुक्ता । प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति ।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति । अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते । विशेषाध्ययनाय गहनशोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः ।

भवतां स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः । बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति । तेषां साहाय्यं सकातर्तज्ञं स्मरामि ।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे । 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवतां श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः । शुभं भूयात् ।

जीयात् गीर्वाणभारती ।

डा. एन्. राधाकृष्ण भट्ट

संस्कृतविभागाध्यक्षः

कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः

मानसगङ्गोत्री, मैसूरु

1.0 BLOCK OBJECTIVES

In this Block, you will be able to know about translation. For a good translation the methods to be followed are shown in this Block. You will be able to understand the art of translation.

UNIT - 1

TRANSLATION

- 1.1 Introduction**
- 1.2 Translation**
- 1.3 Methods to be followed for effective translation**
- 1.4 Linguistic features**
- 1.5 Model translation passages**
- 1.6 Exercises**

UNIT - 1**TRANSLATION**

1.1 Introduction

Sanskrit is a classical language nearer to the Modern Indian Languages in the matter of idioms and usage than to English. Hence, usually students who are not trained from the beginning to think in Sanskrit is faced with the difficulty of rendering ideas in one foreign language into another foreign language. When faced with this difficulty, the student naturally chooses the line of least resistance, viz., of thinking in his mother tongue and then begins Sanskritising it. The procedure is certainly a very serviceable one, provided the student has a sense of discrimination and takes care to choose only pure Sanskrit words that are part and parcel of his mother-tongue. But such discrimination is rarely exercised by the student, with the result that a number of impure words and vernacularisms creep into his Sanskrit version of a given passage. If this common mistake is to be avoided, the student should altogether avoid the habit of thinking in the mother-tongue while translating, and he should do his best to remember only Sanskrit usages that he has come across in his texts for detailed study.

1.2 Translation

Translation means putting something written or spoken in one language into another languages. The word is also used in the sense of making a written or spoken statement clearer in

that language only. In other words for interpretation. We are concerned here with the word in its first sense only. The need for translation in present day life is more emphasised. In a country like ours where more than a dozen languages have constitutional status and when we should keep abreast of times by knowing the developments in the world around, translation is the only way for the dissemination of knowledge. Again our country is vast and each part of it has its own distinct literature. It is only through translation that one gets to know by the richness of other cultures. In fact, our fore-fathers too have been following this. For example, the Rāmāyaṇa and Mahābhārata were translated time and again into most of the vernacular languages of our country. Apart from these, translators role is very important when leaders of two country meet each other who mutually do not know each others languages. Everything should be conveyed through a good translator only.

1.3 Methods to be followed for effective translation

For the efforts of translation to be useful, certain methods are to be followed. Scholars have formulated certain principles in this regard. The difficulties and problems have been laid here. It need not be stressed that mere knowledge of principles is not enough, it requires constant and sincere practice as well. From the point of view of translation the written documents can be classified as literary and non-literary which the general principles are applicable to both. But there are certain differences between their styles.

Translation from one Indian language to another Indian language including Sanskrit may be comparatively easier because all these languages have borrowed vocabulary from Sanskrit to a great extent. Either the borrowed is as such or with modifica-

tions. It is to be noted that though the vocabulary may be common, semantic changes might have occurred. For example अवसर in Sanskrit means appropriate time, the same word is used in Hindi in the same meaning. But in Kannada the meaning of the word differs, it means urgency.

Translation is an art hence that cannot be any hard and fast rules and regulations. It all depends on one's capacity and grasping power. Yet some general aspects may be discussed. A mere group of words does not constitute a sentence. The words should have certain relation. Also it is known to every one that the individual words having their own meanings, constituting a sentence, will give a unified complete sentence meaning. In other words, the sentence meaning is not a mere sum of the meaning of the individual words constituting it. The individual meaning fuse together. This is more marked in case of idioms and phrases. Of course, this issue to usage as well. For example if it is said in English, "He is born with silver spoon in the mouth" every one knows what is intended. A similar example in Sanskrit is "Ayaṃ Āgarbhāt Sampadyuktaḥ", while translating such sentences the sentence meaning should be taken into account and not the meaning of the individual words. In other words a translation will not be worth reading if each word is replaced by its counterpart. But the principle is the force of the original is to be brought out in the translation. For that a translator must have good command over both the languages. To consider the expression given above "born with a silver spoon ..." etc. the intension is that "he has inherited riches". Such a translation will be termed bold. The author has some special motive in using the particular expression. Thus it is said that a translator should take care to bring into the translation the force in the original. The purpose of each word employed is to be ascertained and efforts should be made to use similar expression in the target language. It is here the difference between the literary and

non-literary documents come to fare. The non-literary language is straight. The only hurdle here may be the technical words. Though they are words commonly used they will have their own significance. "White paper", Anumāna, Padārtha and such words may be taken as examples. In the literary language where there is no obstacle of technical words and the words used are all simple words of common use. Yet the systematic aspect of it viz., the employment of figures of speech and surcharging with suggestion and sentiments it is to be noted with care.

The ideal translation is that which does not appear as translation, i.e., it should not have any artificiality about it. A technical passage may be comparatively easily made natural. For literary pieces, the translator should be a literary person oneself. The translation should not be forced but have the force of the original: Alliteration and other verbal figures are peculiar to Indian languages but a genius can find appropriate expression in other languages as well.

1.4 Linguistic features

We will now discuss certain linguistic features special to Sanskrit in relation to the target language, English. Before proceeding further the fundamental difference between these two languages though belonging to the same family is to be pointed out. English got its distinguishig characteristics marked from its earlier phase of being a German language, around the 1st Century A.D. During the last century, it has spread all over the world. It has been the language of daily transaction of a large number of people in the world. Hence, its vocabulary is constantly growing through borrowing and the structure is also being effected. Sanskrit which become individualised at least by 3000 B.C. or even earlier, also went on changing. The language

prevailing in the time of Pāṇini (5th Century B.C.) was retained by the successive generations for their higher studies and for literary purposes. The purity has been kept up regourously by and large. Thus Sanskrit that we use today is essentially the same in its form as the one used by Pāṇini. This made the language lose its nuance of difference of synonyms and there are certain other linguistic features which one no longer in use in any modern language. The language described by Pāṇini is called Sanskrit or Samskr̥ta to be more precise.

Now let us review some of these features in relation to translation.

1) **Gender :-** Sanskrit has grammatical gender. So every word has its own gender without references to its meaning. Latā, a creeper, is feminine. Vṛkṣaḥ - tree, is masculine, Śilā - stone, is feminine, Aśman - stone, is neuter, Bhāryā - wife, is feminine while Kalatram - wife is neuter. English language too has such features ship and moon are feminine but it is not insisted. Thus if we say in Sanskrit सः कपिः वृक्षात् अवतरति। Here सः should be translated as that should not be translated as 'he'. 'that monkey gets down from the tree'. The difficulties are felt all the more while translating into Sanskrit because its precise gender is to be known. The gender of words is better grasped through :sage, i.e., through wide and careful reading.

Number :- Sanskrit has three numbers, along with singular and plural, there is dual too. It is used for indicating two objects. There is a tendency among modern scholars to go with the modern languages. Such usage might come into conflict with understanding the existing literature.

3) **Case form :-** The case forms depend on the Kāraka relation and its being expressed by the verb or root and on being governed by certain words. These are to be observed carefully and noted because they are idiomatic in Sanskrit.

4) विशेषण विशेष्य भाव :- The qualifer is to agree with the qualified in gender, number and case in Sanskrit. For example white in English can as such be constructed with any word in any form. But in Sanskrit शुक्ल (white) becomes शुक्ला in feminine nominative singular and शुक्लैः masculine instrumental plural, शुक्लानि is neuter plural nominative or accusative. These must be carefully noted.

यलिङ्गं यद्वचनं या च विभक्तिः विशेष्यस्य।

तलिङ्गं तद्वचनं सा व विभक्तिः विशेषणस्य॥

5) The case forms depend on the ending of word, use of Sanskrit words in modern Indian languages, sometimes lead to pitfall, i.e., to non-Sanskrit mode of usage. Example, the word Mantrī is frequently heard and obviously one may take it as a word ending in - ई - but actually in Sanskrit it ends in - इन् (in).

6) Verb लकारs forms of verbs depends on the Gaṇa or class of the roots. There are ten Lakāras. It is enough if the forms occuring generally in the texts are noted one must be able to parse them.

Pāṇini has noted that there are ten forms of tenses (लकारs) including moods. Each verb has three persons (पुरुषs) and three numbers (वचनs). Thus theoritically ten number of forms come to 108 in all for one root. Pāṇini has a list of about 2,200 roots. It is obvious that every one of these roots are not employed in all its लकारs. But it appears as time passed on, it was difficult to remember the forms of even common verbs like 'go', 'eat' etc. This perhaps the reason why the passive construction is very much found and the verbal nouns particularly the passive part particles is frequently used for a fullfledged verb. Even in the time of Pāṇini all verbs irrespective of being transitive or not could be used in passive. This necessitated the devising of a term Bhāva for the passive intransitive verb. Such being the case one

can very well put into passive in Sanskrit. A sentence which may be in active voice in English and vice versa. Not only the natural trend of Sanskrit is kept up but also the use of recondition form of verbs are avoided.

7) **Technique of word formation :-** Three types of word formation are distinguished. The independent substantives having a capacity to come together may be used. Such new formations are called compounds (समास). A substantive is found to be formed by the addition of saffix to a word. Such formations are secondary derivatives or Taddhitas. The third group is of nouns derived from verbal roots called Kṛdantas. Some Kṛdantas retain the verbness, i.e., have tense and voice and other do not. There are also two forms which are indeclinables (those ending in tum and in -tva or -ya). The first and the last group are very important and one to be carefully noted while reading any Sanskrit passage.

Further, there are certain usages peculiar to Sanskrit of these desideratives - Sannantas may be observed. These can be used as verbs or as agent nouns or as abstract nouns. Example : जिज्ञासति (Verb), जिज्ञासुः (agent), जिज्ञासा. Then come in handy in translation.;

The indeclinable participles, the past and the present participles are the very life of Sanskrit composition so to say. e, special attention are to be given to them. The use of . makes a complex or compound sentence in English a simple sentence in Sanskrit.

8) **Indeclinable :-** Certain frequent indeclinables are to be noted. They are used as adjectives, adverbs, conjunctions and so on. Some indeclinables like 'Ca' and 'Vā' have restriction of usage 'Ca' = 'and' does not find a place like 'and', but is placed at the end or it is repeated before the last word joined by 'and'. Similar is the use of 'Vā' or. The secondary forms of the pronoun

Yuṣmad and Asmad - te, me, Tvām, Mām does not begin a sentence.

The above is a sketch of some of the linguistic features of Sanskrit languages. Even though one might give the peculiarities exhaustively still in following linguistic patterns, can be obtained only by wide and constant reading. For this purpose it is advised to go through the prose passages of Pañcatantra in particular. Bhaṭṭharis Nitiśakaka can also be persued. While going through these passages it is necessary for a learner to observe form of every word its position in the sentence and its relation with other words. The grammatical aspects of the form should also be brought to mind. The passages are to be read in the above said manner again and again. So that the form of a particular word in a situation gets fixed. This helps in writing idiomatic Sanskrit.

The qualities of good translation like accuracy, clarity etc have been spoken off. It is obvious that a beginner can not bring all these qualities. Constant practice and loud thinking is essential. Translating the same passage at intervals of time can be used as a test of improvement.

1.5 Model translation passages

1.5.1 English into Sanskrit

1. In Hyderabad State there is need of storing water, because the rainfall is not heavy, and sometimes it fails altogether in certain districts. So we have many tanks made by mān, each of which supplies the surrounding fields in the dry season. In one case this has been carried out on a very large scale. Nizam Sagar, a fine large sheet of water, is one of the largest lakes in the World built by human hands. It took much labour and cost many

lakhs of rupees. The basin of the lake was partly there, and it required closing on one side by a wall.

1. हैदराबादजनपदे हि जलसङ्ग्रहकरणमावश्यकम्, स्तोकवृष्टिपातात्। यदा कदापि तत्र केषुचित् प्रदेशेषु अनावृष्टिरेव भवति। अत एवं मनुष्यकृतास्तटाकास्तत्र भूयशस्सन्ति। एकैकोऽपि तटाकः ग्रीष्मकाले संनिवृष्टक्षेत्रेषु जलं पूरयति। एकस्मिन् तावत्प्रदेशे सुमहाप्रमाणेनैतत्कृतम्। मनोहरविशालसलिलशोभो नैजामसागरो हि जगति मनुष्यनिर्मितमहोसरोवरेष्वन्यतमः। तन्निर्माणे च महान् देहश्रमः प्रयुक्तः, व्ययितानि च लक्षशो रूप्यकाणि। सरोवरपात्रं तु प्रागेवांशतः सिद्धम्। केवलमेकतो वारिवन्धविनिर्माणमवशिष्टमासीत्।

2. In the month of May the sun grew strong and the snow melted, and we sat by the spring and wept. We wondered in our mind. "Is there a spring in the land where she has gone and where she can fill her vessel in these hot thirsty days?" And we asked each other in dismay, "Is there a land beyond these hills where we live?"

It was summer night; the breeze blew from the South; and I sat in her deserted room where the lamp stood still unlit. When suddenly from before my eyes the hills vanished like curtains drawn aside. "Ah, it is she who comes. How are you, my child? Are you happy? But where can you shelter under this open sky? And, alas! Our spring is not here to allay your thirst."

७ वैशाखमासे च प्रचण्डतरो बभूव सूर्यातपः, हिममखिलंविदुतम्, वयं च णपरिसरे निषण्णा रुरुदिम। संशयिताश्च हृदयेषु - 'यद्देशं सा प्रयाता तत्रास्मिन् ...समये पिपासार्दितया स्वपात्रे सलिलपूरणानुकूलमेतादृशं प्रस्रवणं विद्यते किं?' इतः। अत्रयोपडताश्च परस्परं पृष्टवन्तः, 'निवासयोग्यं किंचन देशान्तरं एतेषां गिरिणां ...स्तादस्ति किं' इति।

सा किल ग्रीष्मरजनी। बवौ च दक्षिणमारुतः। अद्याप्यदीप्तदीपिकायुते तथा शून्ये चालये उपविष्टोऽहम्। तदनु सहसैव पार्श्वकृष्टज, वनिका इव गिरयो मम दृष्टिपथात्तिरोबभूवुः। 'हन्त ! आयान्तोः संलक्ष्यते सैव। वत्से, कथं वर्तसे ? अपि कुशलं ते ? अस्मिन्नना वृताम्बरतले कुत्र शरणं प्राप्नोषि ? हा धिक् ! तव पिपासां परिहर्तुं स्वीयं प्रस्रवणमप्यत्र न वर्तते।'

3. Once upon a time there lived a very rich king named Midas. He was founder of gold than of anything else in the world. He valued his royal crown chiefly because it was composed of gold. If he loved anything better, it was his little daughter who played so merrily around her father. But the more Midas loved his daughter, the more did he desire wealth. He thought the best thing he could do for this dear child would be to give her the most immense pile of gold that had ever been heaped together since the world was made.

3. पुरा किल मेदासो नाम महाविभवसंपन्नो राजा बभूव। तस्य सुवर्णलालसा जगति सर्वाधिका आसीत्। सुवर्णनिमित्तमित्येव राजकिरीटमपि तेन बहुमानितम्। सुवर्ण विहाय कस्मिंश्चिदन्यस्मिन् तस्य सातिशयप्रीतिरासीञ्चेत्। तर्हि सलीलं आत्मानं परितः। क्रीडमानायां कनिष्ठदुहितर्येव सा। परन्तु यथा यथा मेदासस्य पुत्रीवात्सल्यमधिकतरमभूत्, तथैव सुवर्णलालसाप्यवर्धत। जगत्सृष्टिकालादारभ्य असञ्चितपूर्वस्य बहुसुवर्णराशेः प्रदानाद्वते नान्यत्प्रियतरं प्रियदुहित्रे कर्तुमर्हामीति च मनस्यकरोत्।

4. There was in olden times a hermit of great austerity, who roamed about in the forest. One day, while he was sitting under the shade of a tree, a crow happened to drop dirt upon him. He looked at the crow with an angry eye and the bird was immediately reduced to ashes. This event made him very vain of his power.

Once upon a time, the hermit, while wandering in a certain city, entered the house of a Brāhmaṇa, and asked his wife for alms. This lady, who was devoted to her husband, said, "Wait a little; I am attending upon my husband." Then he looked at her with an angry look. But the lady laughed and said, "Mind you, I am not a crow!" When the hermit heard this, he sat down in a state of astonishment. He could not understand how she had come to know the fate of the crow. The lady, after duly attending upon her husband, brought alms and approached the hermit. Then the hermit joined his hands in supplication and said, "How did you come to know of the fate of the crow? Tell me

that, and only then will I receive your alms." Then she said, "I am devoted to my husband. I know nothing more. It is this devotion that gives me such power."

4. आसीत्पुरः कश्चन अरण्यचारी महातपस्वी। एकदा तरुच्छायायां निषण्णस्य तस्योपरि केनचिद् वायसेन मलविसर्जनं कृतम्। क्रोधेक्षणेन च तं यावत्पश्यति तावदेव वायसो भस्मसाद्भवूव। वृत्तान्तश्चासौ तमतीव बलगर्वितमकरोत्।

अन्येद्युः नगरे परिभ्रमन्नसौ तपस्वी कंचिद्ब्राह्मणमेहं प्रविश्य तद्ग्रहिणीं भिक्षामयाचत। ब्राह्मणी च पतिव्रता तं प्रोवाच, 'क्षणं तिष्ठ, पतिशुश्रूषाव्यापृताहं' इति। तदा च क्रुद्धेक्षणेन तामपि विलोकितवान्, तया तु विहस्योक्तं, 'भोः नाहं वायस इति ज्ञायताम्' इति। एतच्छ्रुत्वा, अत्यन्तं विस्मयाविष्टस्तपस्वी भूतले उपाविशत्। अनया वायसवृत्तान्तः कथं ज्ञातं इति तेन नाधिगतम्। विधिवत्समाप्तपतिशुश्रूषा च सा पतिव्रता भिक्षामादाय तपस्विनस्समीपमाजगाम। तदा च साञ्जलिबन्धं तपस्वी तामेवमुवाच। 'भवति, वायसवृत्तान्तः त्वया कथं ज्ञातम् इत्येतद्वक्तुमर्हसि। तव कथनानन्तरमेव त्वद्भिक्षामहं स्वीकरिष्ये' इति। अथ च तयोक्तं, 'अहं पतिव्रता केवलम्, किमप्यन्यत्र जानामि। पतिभक्त्यैव ममेदृशी शक्तिरुपलब्धा' इति।

5. Three little children went into a large forest, one day, in order to seek flowers and birds' nests. Their father had warned them not to go too far into the forest, lest they would not find their way again. But they did not obey and they lost themselves. When night came, they were very frightened; but the eldest of them told his brother and sister that their father would seek them.

For two days and two nights the father and all his neighbours sought for the poor children, but in vain. Then a kind forester accompanied them to the forest and pointed to them places where the children had walked. He soon found them near a bush, exhausted with cold and hunger. The joy of the father knew no bounds, when he found that they were not dead.

5. एकस्मिन् दिवसे कुसुमानि पक्षिकुलायानि चान्वेषयन्तस्त्रयः कुमाराः महावनान्तरं प्रविष्टाः। तेषां च प्रत्यागमनकाले मार्गभ्रंशो मा भूदिति प्रागेव पित्रा ते वनान्तरदूरसञ्चारान्निषिद्धाः। तथापि पितुराज्ञामुल्लङ्घ्य ते वने विभ्रष्टाः। समागतायां च निशायामतीव भयविह्वलाश्चासन्। तदा ज्येष्ठेन सोदरसोदर्यौ समाश्वासिताः - न भेतव्यं,

अचिरादेव अस्मत्पिता अस्मानन्वेषयिष्यतीति। दिवसद्वयं रात्रिद्वयं च पित्रा प्रातिवेशिकैस्सर्वैश्च पुरुषैरन्विध्यभाणा अपि ते शिशवः न संदृष्टाः। तदानीं दयालुर्वनचरः कश्चित् तैस्सह वनमागत्य कुमारसंचरितप्रदेशान् दर्शयामास। अचिरादेव तान् परिश्रान्तान् शीतेन बुभुक्षया च परिखेत्रान् सः कस्यापि कुञ्जस्यान्तिके अदाक्षीत्। अनिर्गतासून् तान् दृष्ट्वा पितुरपारसंतोषस्समजायत।

6. A stag, quenching his thirst in a clear lake, saw his own image in the water. He was struck with the beauty of his branching horns; but he felt ashamed of his slender legs. "What a pity it is," said he, "that such a noble figure as mine should owe its support to four vile broomsticks! If my legs had been anything like my horns, there would have been no beast equal to me on the surface of the earth." In the midst of this vain talk the stag was frightened by a cry of hounds. Away he flew over the plain and anon left the dogs and huntsmen at a great distance behind him.

6. निर्मलसरोवरे पिपासां परिहरन् कोऽपि सारङ्गः तज्जले निजप्रतिबिम्बमपश्यत्। आत्मनश्च शाखोपशाखिशृङ्गाणां रामणीयकेन समाकृष्टमानसोऽपि कृशीभूतपादावलोकनेन लज्जाकान्तस्संवृत्तः। अचिन्तयञ्चैवम्। 'अहो मे शोचनीयता, मादृशी सुभगाकृतिः हीनसम्मार्जनांकाष्ठचतुष्टयसमाश्रिता किल! चरणान्यपि मे शृङ्गसदृशान्येव भवेयुश्चेत्तदा मत्समानो पशुर्निखिलेऽपि भूमण्डले न विद्यते स्म' इति। एवं साटोपं वदन्नेव सारङ्गमृगयाकुशलश्वान गर्जनैस्संत्रासितः। ततश्च सहसा तत्क्षेत्रतलात्पलायितेन सारङ्गेण पृष्ठतः सुदूरे परित्यक्ताः श्वानः, व्याधाश्च।

1.5.2 Sanskrit into English

1. आसीत् परमप्रसिद्धः सोमवंशसंभवः पुरुरवा नाम राजा। तस्य च राजधानी प्रतिष्ठानपुरमासीत्। एकदाऽसौ सूर्यवन्दनात्प्रतिनिवर्तमानः, 'परित्रायतां परित्रायतां यः सुरपक्षापातां' इति शब्दमश्रौषीत्। आपन्नानुकम्पी पुरुरवाः रथमारुह्य त्वरितमेव शब्दस्थानं जगाम। स तत्र मेनकाद्या अप्सरसो वीक्ष्य भयनिमित्तं पप्रच्छ। मेनकोवाच, 'महाराज, नः प्रियसख्युर्वशी कुबेरभवनात् प्रतिनिवर्तमाना हिरण्यपुरवासिना केशिनः दानवेन चित्रलेखाद्वितीया अर्धपथ एव बन्दिग्राहं गृहीता। स च खलः पूर्वोत्तरेण दिग्भागेन गतः'

इति। ततस्स राजा, 'हेमकूटशिखरे प्रतिपालयितव्योऽहं भवतीभिः। युष्माकं सखी प्रत्यानयिष्ये' इति तास्समाश्वास्य प्रस्थितः।

1. Purūravas was a very celebrated king sprung from the lunar dynasty. His capital was the city of Pratiṣṭhāna. Once, while he was returning home after his worship of the Sun, he heard the cry, "Help ! Help ! Ye who love the Gods !" At once Purūravas, who was by nature very sympathetic towards the distressed, mounted his chariot and rushed in the direction from which the cry came. He found there celestial nymphs like Mēnakā and enquired of them the cause of their fear. Mēnakā said, "Oh King, as our dear comrade Ūrvasī was returning from the abode of Kubera, a demon called Kēśin, residing in Hiranyapura, stopped her on the way and took her prisoner. That villain has gone in the north-eastern direction." Then the king consoled them saying, "Esteemed ladies ! please wait for me on the summit of the Hēmakūṭa mountain; I shall bring back your friend." So saying, he started.

2. नहुषात्मजो ययातिर्नाम राजा स्वभार्यायां देवयान्यामपराद्धस्तस्या पित्रा शुकेण शप्ता जरां लभक्वेति। ययातिना प्रसादितश्शुकः यदीच्छसि तर्ह्यन्ययस्मिन् जरां सङ्कामयेति वरं प्राददत्। ततो ययातिर्देवयान्यां जातं ज्येष्ठं पुत्रं यदुमुवाच, 'शुकस्य शापादहं जरयाकान्तः। न त्वहं तृप्तिं गताः यौवने। तस्मान्मम जरां गृहीत्वा मह्यं स्वकीयं यौवनं प्रयच्छ। पूर्णं वर्षसहस्रे यौवनं दत्वा जरां प्रतिग्रहीष्ये' इति। यदुमुवाच, 'यतो जरायां बहवो दोषास्तस्मातां न ग्रहीष्यामि। जरया शिथिलीकृतः सितश्मश्रुर्निरानन्दो मे नरो वलीसङ्गतगात्रो दुर्दर्शो भवति' इति।

2. King Yayāti was the son of Nahuṣa and once he was cursed to become prematurely old by Śukra, the father of his wife Dēvayānī, for having offended her. Then Yayāti appeased Śukra, by whom a boon was granted that he might transfer his old age to some other person. Thereupon Yayāti went to Yadu, the first-born son of Dēvayānī, and said, "I have been afflicted with old age because of the curse of Śukra. But I have not yet

derived satisfaction from my youth. Please exchange my old age for your own youth. At the end of a thousand years, I shall duly return your youth and take back my old age." Yadu said, "No, I shall not accept old age; for it means several worries. Old age makes one infirm, and turns the beard grey; man's happiness will be gone and he becomes weak; his body will be full of wrinkles and he becomes unsightly."

3. पुरा भगवान् व्यासः भारतं चिकीर्षम्, लेखकं गणपतिं चक्रे। स हि श्लोकानां शतसहस्रं वक्तुः पुरतो जवेन लिखितुं क्षमेत इति। तत्र च कुञ्जरास्येन वक्त्राद्भूतः खदन्तकाण्ड एव लेखनीकृतः। विनायकं लेखकं प्राप्य व्यासः अविच्छेदेन श्लोकान् अपठत्। विनयकस्तु अतित्वरितं पठितश्लोकान् विलिख्य, 'कथय कथय' इति वक्तारं प्रणुनोद्। तेन च खिन्नो व्यासः सभादिशत्, 'अर्थज्ञानं विना विलेखनं न कर्तव्यम्' इति। ततश्च व्यासः यदा श्रान्तः तदा श्लोकग्रन्थि निवेश्य कथयामास। अर्थं चिन्तयति च विनायके विश्रम्य पुनः काव्यं जग्रन्थ।

3. In ancient times, when Vyāsa thought of composing his Mahābhārata, he pitched upon Gaṇapati as his scribe who could speedily take down as many as ten thousand verses at a stretch, as he went on composing. The God with the elephant's face pulled out a piece of his own tusk and converted it into a writing instrument. Now that he had secured Vināyaka as his scribe, Vyāsa went on composing verses without let or hindrance. But Vināyaka would write them out sooner than they were dictated, and begin to pester the author, saying, "What next? What next?" Vyāsa was vexed by this and so he gave instructions to the scribe that he ought not to write down anything whose meaning he had not first made out. Thereafter, whenever Vyāsa became tired, he would compose a verse containing a complication. And while Vināyaka was busy making it out, he would take rest and then proceed with his work of composition.

4. आसीत्पुरः कश्चन नृपतिः नाम्ना महासेन इति। स चान्येन बलीयसा नृपेणाभियुक्तोऽभूत्। ततः सचिवैः समेत्य राजकार्यं रक्षितुं स महासेनो विद्विषे तस्यै दण्डे दापितः। दत्तदण्डोऽसौ मानी राजा किं मया शत्रोः प्रणामो विहित इति चिन्तयन्

भृशमतप्यत । तेनैवास्य शोकेन शरीरेऽन्तः गुल्म एक उदपद्यत । गुल्मेन शोकेन च स मुमूर्षुरभवन् । ततस्तं व्याधि औषधासाध्यं मत्वा मतिमानेको भिषक् मिथ्या तं नृपमवदत् - देव मृता ते देवीति । तच्छ्रुत्वा नृपतिः सहसा भूमौ पपात । पततस्तस्य शोकावेगेन स गुल्मः स्वयमेवास्फुटत् । रोगोत्तीर्णश्च स राजा क्रमेण पुनः रिपून् जिगाय ।

4. In olden times there lived a king by name Mahāsēna. When he was attacked by a more powerful king, the ministers assembled together and, with a view to guarding the interests of State, made him pay a fine to the enemy. Having paid the fine to the enemy, the king, who had great self-respect, began to burn within himself at the thought that his bowing down to an enemy was most unworthy of him. As a result of this sorrow, a tumour appeared in his body. What with sorrow on the one hand and the tumour on the other, the king was now dying. A clever physician who saw that the ailment was incurable by any medicine, told the king a lie - "My lord, your queen is dead." On hearing this, the king fell down unconscious. As he fell down sorrow-stricken, the tumour burst of its own accord. The king not only recovered from his illness, but also conquered his enemies in due course.

1.6 Exercises

1.1 Translate the following Sanskrit passages into English

भारतवर्षे शतशो भाषास्सन्ति । तासु पञ्चदश राष्ट्रभाषा इति गण्यन्ते । संस्कृतभाषापि तथा परिगणिता । एषा अतीव प्राचीना भाषा, समग्रभारतव्यापिनी च । अस्यां वेदाः, इतिहासाः, पुराणानि, शास्त्राणि, काव्यानि च सन्ति । अस्याः साहित्यं विपुलं गम्भीरं सरसं च । न केवलं भारताः (भारतदेशीयाः), अपि तु देशान्तराणां जनाऽपि संस्कृतम् अभ्यस्यन्ति । संस्कृताध्ययनस्य बहूनि प्रयोजनानि भवन्ति । संस्कृतज्ञानेन इतरभाषाणाम् अध्ययनमपि सुकरं भवति । जयतु संस्कृतभाषा ।

"भाषासु मुख्या मधुरा दिव्या गीर्वाणभारती"

2 कस्मिंचित् ग्रामे कश्चित् रजकः आसीत् । कदाचिद्रात्रौ कश्चिच्चोरः सुरङ्गया तस्य गृहं प्राविशत् । तदा रजकस्य गर्दभः श्वा च प्राङ्गणे अवर्तेताम् । गर्दभः चोरं दृष्ट्वा श्वानमवदत् - "त्वं एतस्य गृहस्य पालकः । अतः तस्य रक्षणा तवैव कर्म । किमिति त्वया गृहपतिः निद्रायाः न प्रबोधितः" इति । श्वा अवदत् - "किं मम कर्मणा तव? एतस्य वेश्मनः रक्षणेन मम किं प्रयोजनम्? एतस्य अधिपतिः पर्याप्तमाहारमपि न मे यच्छति" इति । शुनः वचनं श्रुत्वा गर्दभः आत्मन्यचिन्तयत् - "एषः दुरात्मा आत्मनः कर्म उपेक्षते । अतः अहमेव गृहपतिं तस्य धनं च रक्षामि" इति । ततः चीत्कारं कृत्वा गर्दभः गृहस्याधिपतिं प्रबोधितवान् । किन्तु निद्रायाः भङ्गेन कुपितः रजकः दण्डेन गर्दभं मूर्ध्नि अताडयत् ।

3 एकः वायसः मांसखण्डं पश्यति । तद्गृहीत्वा सः वृक्षस्य शाखां गच्छति । तत्रस्थः आनन्देन मांसखण्डं खादति । तत्र एकः शृगालः आगच्छति । "एतत् मांसखण्डं कथं मिलति?" इति विचारयति । काकं स्तोतुम् आरभते । "भोः काक, त्वं सुन्दरः खगः । तव वर्णः आकर्षकः । तव स्वरः मधुरः । त्वं सुन्दरं गायसि । कृपा कुरु । तव गानं श्रोतुम् इच्छामि" । स्तुतिः कस्य न प्रिया? वायसः गातुम् आरभते । मांसखण्डं अधः पतति । शृगालः तद्गृहीत्वा पलायते ।

4 इहैव भरतक्षेत्रे पाटलीपुत्रनामकं पुरमस्ति । तत्र च प्रतापवान् नयविनयादिगुणसमलङ्कृतः पृथ्वीराजनामा नृपो बभूव । तस्य च महिषी मन्मथमञ्जरी नाम । तस्मिन्नगरे निर्मलाचारः, सुविचारः, कृपाचारः श्रेष्ठी रत्नसारभिध आसीत् । तस्य च पुत्रः पवित्रचारित्रो धनदत्तनामाभूत् । एकदा स श्रेष्ठिसुतः शैशवमतिक्रान्तः कृतविद्यो मित्रबान्धवपरिवृतो मन्दिरान्निगत्य केनाप्यर्थेन पथिगन्तुं प्रवृत्तः । तं दृष्ट्वा केनापि प्रोक्ते, अयं श्रेष्ठी धनदत्तो धन्यः, य एष एवं सुखेन स्वेच्छया विलसति । इत्युक्ते अन्येन भणितं, मूढ! किमस्य प्रशंसाक्रियते? यः पुमान् जनकोपार्जितां लक्ष्मीं भुङ्क्ते स कापुरुष एव, स न प्रशंस्यते । यो निजोपात्तं वित्तं भुङ्क्ते, ददाति च तस्य एव प्रशंसा कर्तव्या, अन्यथा का प्रशंसा?

5 वैदेह्या सह ब्राह्मणेभ्यः बहुधनं दत्वा रामलक्ष्मणौ पितरं द्रष्टुं जग्मतुः ।

तदा रामं सीतां लक्ष्मणं च पदातिमेव दृष्ट्वा शोकोपहतचेतसो जनाः अवदन् ।
आकाशगैरपि भूतैर्या सीता द्रष्टुं न शक्या तामेव सीतामद्य राजमार्गगता जनाः
पश्यन्ति । रामः सूतमवदत् "अख्याहि मां पितुः ।" सोऽपि रामप्रेषितः क्षिप्रे
निःश्वसन्तं नृपतिं दृष्टवान् । कथिते च तेनास्मै । "अयमत्र रामः सत्यपराक्रमः ते
सुतो द्वारि तिष्ठति । त्वामिदानीं द्रष्टुमिच्छति ।"

6 कस्यचित् नृपतेः एकः वानरः आसीत् । सः तस्य नृपतेः अतीव
विश्वासपात्रमभवत् । एकदा राजा स्वप्रासादस्य शयनकक्षे स्वपितुमगच्छत् ।
अति विशालः आसीत् सः कक्षः । तत्र सुवर्णनिर्मितः एकः पर्यङ्कः आसीत् ।
विविधानि नयनमनोहराणि चित्राणि आसन् । अन्ये च नानाविधानि सुखोपकरणानि
अपि तत्र आसन् । स्वर्णमये तस्मिन् पर्यङ्के सुश्वेतं प्रावरणं मुदुतरं चोपधानमासीत् ।

1.6.2 Translate the following passages from English to Sanskrit

1. The power that creates and reveals ever new things in the world is "Pratibhā". A Ṛṣi is one who sees and the word 'Kavi' is used in the Śāstras to refer to one who sees. But in ordinary world, it refers to him who sees and also describes them for others.

Abhinavaguptācārya speaks of different grades of aesthetic delight and also of different in Pratibhā. He alone is a good poet who understands the feelings of man and describes them in his works.

2. The conflict between spiritual power and political authority gives rise to a nation's insecurity, this applies more and more to our land. The struggle between - Vasiṣṭha-Viśvāmitra, Paraśurāma-Rāma and Drōṇa and Drupada had almost consumed the entire land. The spiritual power must direct its activities for welfare of all people and political authority too must strive hard at negating selfish ends for the good of all, only then the welfare-state, a dream of ours, could become realised.

3. Gangā was the eldest daughter of Himavat Sagara, a King of Ayodhya had a sixty thousand sons. They were directed by him to look for a horse which had been stolen away by a Rākṣasa at an Aśvamēdha sacrifice. Having searched the earth unsuccessfully they proceeded to dig up the ground towards the lower regions. Meeting with the sage Kapila, they accused him of theft and enraged the sage.

4. The sole purpose of education is manmaking and not making man a machine. Hence, education system should aim at character building. This is inevitable for the nourishment and sustenance of a nation. Education shall give enlightenment and freedom and help to attain perfection.

5. The history of the epic, in fact is one of the decline in taste and growing artificiality of form. The earlier epics, however, are not without merit tradition would make contemporaneous with Kālidāsa, the Setubandha a poem in Mahāraṣṭri, which elicits praise from Daṇḍin and Bāṇa, but long compounds and artificial style disprove this. Before Bāṇa also we may place the date of Bhāravi, certainly later than Kālidāsa.

NOTES

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UNIT - 2

TRANSLATION OF COMPLEX AND COMPOUND SENTENCES

- 2.1 Introduction**
- 2.2 Translation of Complex & Compound Sentences**
- 2.3 Noun Clauses**
- 2.4 Adjectival Clauses**
- 2.5 Adverbial Clauses**
- 2.6 Model Translation Passages**
- 2.7 Exercises**

UNIT - 2

TRANSLATION OF COMPLEX AND COMPOUND SENTENCES

2.1 Introduction

In the previous Unit same hints have already been given regarding the translation into Sanskrit from English. The most important of these is the use of the participles and it bears repetition here; when more than one verb is found in a sentence, all agreeing with the same subject, the most important one only may be retained in Sanskrit as the finite one, while all the rest are converted into indeclinable participles.

Example : When the day broke, he got up from bed, washed his face and went about his business.

प्रभाते शयनादुत्थाय, क्षालितवदनः, कार्यार्थं गतवान्।

Another point which is equally important is the judicious use of conjunctions. More connectives like च and तु should never occur at the beginning of a sentence. Their natural place is that of the second word.

Example : Rama is clever; but Krishna is cleverer.

This should not be translated as -

रामः कुशलः, तु कुशलतरः कृष्णः; The correct way would be : नूनं रामः कुशलः, कृष्णस्तु कुशलतरः (or तथापि, अपि तु, किं तु, परं तु may be used instead of तु).

2.2 Translation of Complex & Compound Sentences

It often happens that complex and compound sentences

will contain only simple thoughts; and the complexity will be only in respect of syntax which is peculiar to the English language. In such cases, the student need not be too scrupulous about rendering these linguistic peculiarities into Sanskrit. Compound sentences can be conveniently treated as two or more simple sentences; and more often than not, adjectival and adverbial clauses can be translated by the help of simple adjectives or adverbs in Sanskrit. Some examples are given below :

i) The minister, who was an expert in inventing lies, explained to the king why there had been delay on his part.

अनृतभाषणानिपुणेन मन्त्रिणा आत्मविलम्बकारणं राज्ञे निवेदितम्।

ii) Though no flower-dust had been blown into her eyes by the gentle wind, she was shedding tears.

मन्दमारुतविधुतकुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच।

iii) As she remained there for a while and reflected upon the wealth of his beauty, wonder filled her heart more than once.

अथ मुहूर्तमिव स्थित्वा, स्मृत्वा च तां तस्य रूपसंपदं, पुनः

पुनर्व्यस्मयतास्या हृदयम्।

iv) When he had gone, she stood there for a considerable time, looking only in that direction.

गते च तस्मिन्सा तामेव दिशालोकयन्तां सुचिरमतिष्ठत्।

v) He saw the king even from a distance and rose up, just as the ocean rises when it sees the moon.

सोऽपि दूरादेव राजानं दृष्ट्वा शशिनमिव जलनिधिश्चाल।

vi) As he took the sword, the king, who was by nature a lover of heroism, felt that the earth was now in the hollow of his hands.

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vi) As he took the sword, the king, who was by nature a lover of heroism, felt that the earth was now in the hollow of his hands.

कृपाणपाणिर्नृपश्च प्रकृत्या वीररसानुरागी तेन करतलवर्तिनी मेदिनीममन्यत ।

vii) As days rolled on, the teacher once approached the king in the secret and told him pressingly -

अथ व्रजत्सु दिवसेषु, राजानमुपहरे सोपग्रहमुवाचाचार्यः -

viii) When the king heard it, he felt extremely pleased at heart.

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमात्रमप्रीयत ।

ix) The door-keeper, who knew etiquette and who had great respect for the king, went out of his own accord.

अथ दक्षतया क्षितिपालदराश्च प्रतीहारः स्वयमेव निरंगात् ।

x) As I have descended from a family which is spotless, and married one of an equally noble birth, I look upon moral character itself as wealth.

कुलकलत्रमस्मि चारित्रधना धर्मधवले कुले जाता ।

xi) Valour resides in one's arm, not in speech.

भुजे वीर्यं निवसति, न वाचि ।

xii) Purūravas was separated from his beloved Āyus, because he coveted the money of a Brahmin.

पुरूराः ब्राह्मणधनतृष्णया दयितेनायुषा व्ययुज्यत ।

The above examples will indicate the general trend of the Sanskrit sentence. One can convey an idea expressed by about twenty words in an English sentence within a third or half of that length in Sanskrit. In other words, the student should always remember that elegance in Sanskrit is secured more by brevity than by prolixity.

But this is in no way a rule-of-thumb. English clauses may

often be rendered in Sanskrit as clauses without any loss of elegance. Examples for these are noted below :-

2.3 Noun Clauses

English sentences that contain noun clauses will often be in the Indirect form of narration and the subordinating conjunctions - 'that', 'if' or 'whether' will be freely employed. Corresponding to these conjunctions, we have इति in Sanskrit and it will come at the end of the Noun clause, not at the beginning; and the Indirect form will be substituted by the Direct form to suit the genius of the Sanskrit language. To take some examples :

i) She lamented that there was no woman subjected to so much suffering as herself.

नास्ति मत्समा सीमन्तिनी दुःखभागिनीति प्रारोदीत्।

ii) I asked him what I had to do.

किं मया करणीयमिति तमपृच्छम्।

iii) It is clear that he did not understand the text.

तेन ग्रन्थार्थो न ज्ञात इति स्पष्टमेव।

2.4 Adjectival Clauses

These are introduced in English by the aid of Relative Pronouns and the corresponding words in Sanskrit are the various forms of the pronouns - यः, या and यत्.

Examples :

i) Stronger than irons are the bonds of friendship, by

force of which even animals behave thus in the world.

लोके - हि लोहेभ्यः कठिनतराः खलु स्नेहमया बन्धनपाशाः, यदा-
कृष्टास्तिर्यञ्चोऽप्येवमाचरन्ति।

ii) What can books do for a man who is wanting in innate intelligence ?

यस्य नास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किं ?

iii) Only they are sons, who are devoted to their father; and only he is a father who brings them up tenderly; a friend is he in whom faith is constant and a wife is one who brings unalloyed bliss.

ते पुत्रा ये पितुर्भक्ताः स पिता यस्तु पोषकः।

तन्मित्रं यत्र विश्वासः सा भार्या यत्र निर्वृतिः॥

N.B. - It must be remembered that यत् is usually followed by its correlative तत्.

2.5 Adverbial Clauses

1. Time : Words like यदा - - - - तदा, यावत् - - - - तावत् might be used to introduce these clauses.

Examples :

i When I was ignorant, I was blinded by pride like an elephant.

यदासीदज्ञानं गज इव मदन्धस्समभवम्।

ii) Take care of the two children till they are weaned from the breast.

स्तनत्यागं यावत्पुत्रयोरवेक्ष्यत।

- iii) The thief had run away before she brought the police.

यावन्नगररक्षकानानयति सा तावदेव चोरः पलायितवान्।

2. Place : Denoted by यत्र -

Usually, miseries follow an unlucky person wherever he goes.

प्रायो गच्छति यत्र दैवहतकस्तत्रैव यान्त्वापदः।

3. Comparison : Denoted by यथा - - - तथा -

Just as a stick meets another in an ocean - - -

यथा काष्ठं च काष्ठं च समेयातां महोदधौ - - - -

4. Reason : Denoted by यत्, यस्मात् or यतः and sometimes by इति -

I did not bring you as you were in an advanced state of pregnancy.

कठोरगर्भेति नानीतासि।

For It is said = यदुक्तं.

I am ashamed that I have been doped.

लज्जितोऽहं यस्माद्विप्रलब्धोऽस्मि।

5. Condition : Denoted by यदि or चेत्

Pray, listen to me if you be so curious.

श्रूयतां यदि कुतूहलम्.

If there is a fool, why need we have fire ?

मूर्खश्चेदनलेन किम्.

6. Concession : (a) The indeclinable कामं conveys this sense-

Though there may be thousands of other kings - -

कामं नृपास्सन्तु सहस्रशोऽन्ये.

(b) Also यद्यपि followed by तथापि :-

Though the eyes are red and dark - - - -

नेत्रे पुनर्यश्चपि रक्तनीले.

In the above paragraphs, an attempt has been made to analyse the structures of both Sanskrit and English sentences and to point out ways in which ideas in the one language can be translated into the other without loss of idiomatic significance. As far as possible, the points made out have been copiously illustrated. But the reader need not lose courage if he finds the first reading rather dull and uninteresting. For it presupposes on the part of the reader, something more than a nodding acquaintance with continuous reading-matter in good Sanskrit prose. The average student might not have had an opportunity of reading even hundred continuous pages of simple and readable Sanskrit prose. In fact, this is partly due to the fact that such readable material is not freely available within the covers of any single volume. The original classical works are either too ornate or too sententious; too simple or too artificial. In these circumstances, the student can do nothing better than reading at the outset all the Sanskrit passages contained in the magazines as so many stories interesting in themselves. He will find them not only interesting, but also instructive; for the time being, he need not bother himself about translating them; he may just regard them as a course of general reading. At the end of such a reading, the student will find that he is quite at home with the general terms of Sanskrit sentences. They will no longer remain unfamiliar or fearsome. It is at this stage that a careful study of the analytical matter given above will be found most profitable. An instinctive ability to think of the right Sanskrit

expressions should precede any self-conscious examination of the logical elements involved in such thinking. The first comes from a wide familiarity with good Sanskrit sentences; and the second from a conscious study of the rules of analysis synthesis and syntax.

2.6 Model Translation Passages

2.6.1 English into Sanskrit

1. i) The Gods do not defend a man, whom they wish to favour, with a club or shield; they only endow him with wisdom. The man whom they intend to ruin, they deprive of understanding, so that when he is ripe to meet his doom, even fortunate events turn to his harm and tend to his destruction.

ii) A thief one night entered the dwelling of a certain Saint. Not being able to find anything, he was about to take his departure when the pious man, raising his head, called out to him, "Hark, ye friend! It is useless searching here for the riches of this world, but come with me and you shall secure the good things of the next." Surprised at this unexpected call, the thief replied that he would; and approaching the good man, he made confession of his fault. Early in the morning, the Saint conducted him to the temple and presented him to his disciples, saying, "This man was a thief who came to take me, but I have taken him." The thief afterwards became a distinguished Saint.

1. i) देवानुग्रहभाजनं किल पुरुषः गदाखेटकाद्यायुधानुग्रहेण न संरक्ष्यते, अपि तु विवेकरूपवरप्रदानेनैव। तथा न देवानामाग्रहपात्रीभूतोऽपि पुरुषः क्रियते वेवेकहीन एव। येन हि विधिनियमानुसारेण विनाशकाले संप्राप्ते, श्रेयांस्यपि तद्विनाशायैव कल्पन्ते।

ii) कस्याचिद्रजन्यां कस्यापि महात्मनो गृहं कश्चन चोरः प्रविवेश। तत्र यत्किंचिदप्यलभमानेन तेन बहिर्गन्तुं यावत्प्रवृत्तं, तावदेवोक्तमुच्चैरुन्मस्तकेन साधुना गृहस्वामिना, 'भो मित्र, श्रूयतां मद्रचनं। लोकेऽस्मिन् विभवान्वेषणं निष्फलमेव।

तन्मया सहागमिष्यसि चेत् लोकान्तरविषयकविभवान् संप्राप्स्यसि' इति । एतेनानिरीक्षितवचनश्रवणेनातीव विस्मितश्चोरः 'तथास्तु' इति प्रत्यवदत् । पश्चात्तापेन च तत्साधोस्समीपमागत्य चोरः पूर्वकृतापराधं सर्वं तस्मै निवेदितवान् । प्राप्ते प्रत्यूषे, आचार्योऽपि तं देवकुलमुपनीय शिष्यानुद्दिश्य प्राह, 'एष हि चोरः यो मां हर्तुमागतः, किन्तु स्वयमेवाहूतो मयाद्य', इति । कालान्तरे तु स एव चोरः महातपस्वी समभूत् ।

2. Has the Universe any unity of plan or purpose, or is it a fortuitous concourse of atoms? Is consciousness a permanent part of the Universe, giving hope of indefinite growth in wisdom, or is it a transitory accident on a small planet on which life must become ultimately possible? Are good and evil of importance to the universe or only to man? Such questions are asked by philosophy and variously answered by various philosophers. But it would seem that the answers suggested by philosophy are none of them demonstrably true. Yet it is part of the business of philosophy to continue the consideration of such questions to keep alive that speculative interest in the universe which is apt to be killed by confining ourselves to definitely ascertainable knowledge.

2. किमेतद्विश्वं सक्रमे सप्रयोजनं च, किं वा परमाणूनां यथा कथञ्चित्संयोगरूपम् ? ज्ञानस्यापरिमितवृद्धिप्रत्याशाप्रदायिनी च प्रज्ञा किं विश्वसमवेतमुस्थिरोपाधिः, उताहो यदा कदापि चेतनाधिष्ठानभवनयोग्ये कस्मिंश्चन कनिष्ठे ग्रहतले यदृच्छासंपन्ननश्वरोपाधिः ? सुकृतदुष्कृतान्यपि किं सर्वलोकप्रयोजकानि, आहोस्वित् मनुष्यमात्रस्य निबन्धकानि ? एतादृशाश्च प्रश्नाः समुद्राव्यन्ते तत्त्वशास्त्रैः, समाधीयन्ते च बहुप्रकार विभिन्नैस्तत्त्वज्ञैः । परन्तु तत्त्वशास्त्रनिर्दिष्टानां समाधानानामेकतमस्यापि सर्वसंप्रतिपत्तिजनकसत्यत्वं नास्तीति यद्यपि प्रतिभाति, तथापि तादृशप्रश्न परीक्षणे संततं व्यासङ्गः तत्त्वशास्त्रस्य कर्तव्याङ्गमेव । यतः केवलं दृष्ट प्रमाणसंसिद्धज्ञानसमाश्रयणे याऽस्माकीना विश्वमीमांसा प्रायेण विनाशोन्मुखं भवति, सा संरक्षणीया ननु ।

3. "Then a deputation of Brāhmanas is seen approaching. They have come to greet me on my arrival; some of them are Pandits. A mat is spread for them in a vacant corner of the room. They enter without shoes, make respectful Salaams, and squat

round me in a semicircle. I thoughtfully shake hand with the chief Pandit, a dignified venerable old gentleman, forgetful that the touch of a Mleccha will entail upon him laborious purificatory ceremonies on his return to his own house. We then exchange compliments in Sanskrit, and I ask them many questions, and propound difficulties for discussion. Their fluency in talking Sanskrit surprises me, and certainly surpasses mine. We English scholars, treat Sanskrit as a dead language, but here in India I am expected to speak it as if it were my mother-tongue. The polite Pandits help me out of my difficulties. Two hours passed away like lightning."

3. 'अवान्तरे मत्संमुखमुपसरता ब्राह्मणानां संघः दर्शनपदवी प्राप्नोति। नूनमभ्यागतं मां खागतीकर्तुमागतास्ते। तन्मध्ये च वर्तन्ते केचन पण्डिताः। तदर्थमास्तीर्णः कटः सावकाशे चतुष्कोणभागे। परित्यक्तपादुकाश्च ते प्रविश्याभ्यन्तरं, सबहुमानं मां नमस्कृत्य, कल्पितपद्मासनाः परितो मामुपविशन्ति। तदनु म्लेच्छसंयोगवशाज्जायमानकलङ्कप्रहाणाय गृहनिवृत्तेन तेन महाप्रायश्चित्तकर्माण्यनुष्ठेयानि भविष्यन्तीत्येतद्धिस्मृतवता मया चानवधानेन गम्भीरस्य, बहुमानास्पदस्य, वयोवृद्धस्य, पण्डिताध्यक्षस्य हस्तग्राहः कृतः। सर्वैश्च संस्कृतभाषामाश्रित्य परस्परं धन्यवादास्समर्पिताः। यावदहमनेकप्रश्नान् तेषां पुरतो स्थापयामि, विवादार्थं शास्त्रगतसन्देहान् प्रतिपादयामि च। संस्कृतसम्भाषणे तेषां निरर्गलता, नूनं मत्सामर्थ्यमतिरिच्यमाना, मामाश्चर्यपरवशं करोति। नन्वस्माभिरङ्गलदेशीयविद्वद्भिः संस्कृतभाषा मृतकल्येति विज्ञाता। भारतवर्षे तु मन्यन्ते संस्कृतमपि मातृभाषासदृशमेव निरायासमालपेत् पुरुषः, इति। दाक्षिण्यपूर्णैश्च पण्डितैः मम संदेहा निरस्ताः। एवं घण्टाद्वयपरिमितः कालोऽपि तटिदुन्मेष इव क्षणात् व्यतीतः।'

2.7 Exercises

2.7.1 Translate the following Sanskrit passages to English.

1. माधवो मासः। दिवसस्य वात्सल्यमवसितप्रायम् अद्य किल धरातले तत्र तत्र समुन्नताः श्रेणिबद्धाश्च विचित्रा महीरुहाश्चित्रिता इव निस्पन्दमवतिष्ठन्ते। तेषां कुलायेषु विविधाश्च विहङ्गमाः निरन्तराय विश्रान्तमुपालभन्ते।

2. विचित्रैर्वर्णैः समलङ्कृत, किरणमाली समुल्लसन्ती कम्बलिनी दर्शदर्श प्रेमान्ध इवात्मानमपि विस्मृत्य पदात्पदमपि न चलति । किञ्च समुन्नतं पदमभ्येत्य दुर्दशः पावककल्पान् मयूखप्रकारान् वर्षवर्षं चेतननिर्विशेषं सन्तापयति ।

3. आहो । कियन्त कालमेवप्राचरेदंशुमाली ? अपि नाम नोदियाम्बरतल कादम्बिनी? किं नाम दिनमणिरपि नास्तमियात् कालकरालदृष्टवस्कन्दितः ?

4. नियतमेव निखिलमपि भविता । भवितव्यता हि बलवती । पुनरपि सफले भुवनं सफलकलमेव भवेत् । विहङ्गमा अपि हृदयङ्गमैः कलरवैः जगन्ति व्यामोहवेयुः । बालकाश्च सहासं सानन्दं पांशुविहारमाचरेयुः । असारे किलास्मिन् संसारे न कदापि किमण्येकरूपं वर्तने प्रतिक्षणं विपरिवर्तत एव ।

5. यः किलाकिञ्चनदन्यमटति प्रतिद्वारं मुष्टिमात्रतण्डुलाहरणाय, स एव निकतिविभावात्परस्मिन्नैव क्षणे परेषामेव । यः किल प्रसादेषु सौवर्ण पर्यमङ्कमधिशयानः सप्रमोद प्रमदाजनपरिमण्डितस्त्रुटिकल्पं नयति महान्तमपि काल स एव परस्मिन् मुहूर्ते विडम्बयन्निव बालभावमम्बरविहीनः पांसुपरिधूसरकायः परिलुठति रथ्यासु ।

2.7.2 Translate the following English passages to Sanskrit

1. The power that creates and reveals ever new things in the world is 'Pratibhā A Ṛṣi' is one who sees and the 'Kavi' is used in the Śāstras to refer to one who sees. But in ordinary world, it refers to him who sees and describes them for others. Abhinavaguptācārya speaks of different grades of aesthetic delight and also of difference in Pratibhā. He alone is a good poet who understands the feelings of man and describes them in his words.

2. The thirst for knowledge is inherent in human nature. It is seen in the child as well as in the grown-up man. Hence, the speech of the child consists of questions. With the advance in year, the child learns that all his questions cannot be answered. He comes to know that many philosophers and scientists have gone before him exploring a bit of the ocean of life. But this thirst for knowledge has its own value. Without it, nothing could have been known of this wonderful world.

3. Sanskrit language is known everywhere in India. This Sanskrit language is like the mother of all regional languages and is helpful. If any writer wants to make his regional language perfect and fully developed, he should take resort to Sanskrit language. To have the special knowledge of the worldly, the other worldly or the physical, one should have the acquaintance with Sanskrit language.

4. The main story of Rāmāyaṇa begins with an account of the city of Ayōdhyā under the rule of the mighty king Daśaratha, the sons of whose three wives Kausalya, Kaikēyī and Sumitra are Rāma, Bharata, Lakṣmaṇa and Śatrughna respectively. Rāma is married to Sītā, daughter of Janaka, king of Videha. Daśaratha, feeling the approach of old age one day announces in a great assembly that he desires to make Rāma heir-apparent, an announcement received with general rejoicing because of Rāma's great popularity.

NOTES

UNIT - 3**TRANSLATION (Contd...)****3.1 Introduction****3.2 Model Translation Passages****3.3 Exercises**

UNIT - 3**TRANSLATION (Contd...)**

3.1 Introduction

Translation at its best is an art; not a science. Like all arts it baffles analysis, and is only acquired by instinct and perfected by practice. The infinite possibilities of individual variation will certainly be reflected in translations also. The taste and temperament of an individual condition his very mode of understanding a sentence in any language, not to speak of his translating a sentence in the one into another. But this in no way minimises the value of exercises in translation; for what is aimed at here is not the ideal translation, but only a working translation, which is within the reach of all persons possessing the required minimum of language ability. It is indeed doubtful whether Rabindranath Tagore himself wrote any 'deal' English translations of his own works in Bengali. Something is either lost or something extraneous included even in the best translations. This will be deemed a defect only when judged by several standards which are self-chosen by great poets. But where poets fail, modest students may succeed; for the poets are concerned with subtle shades of feeling which are no part of the student's concern. His business is just to render the given essential idea in an intelligible form in the other language. Men may be born as poets; but no one is born as a good translator of unseens into Sanskrit. Such translating-ability is only an acquired one; and there is no such thing as a genius for writing good translations. The type of translating ability tested in our University examinations can be acquired easily by one and all, if they have the requisite will and determination. Constant

practice and intelligent understanding of a few simple rules, when supplemented by a course of textual-reading with translation will be practically found to be more than sufficient to attain the desired ability.

It deserve to be repeated that a full grasp of the whole idea contained in the passage is a sine qua non of any good translation. The student should give a full reading to the whole passages and understand its import before setting out upon his task of translation.

3.2 Model Translation Passages

3.2.1 Illustrative passages from Sanskrit to English

‘येनाश्रुतं श्रुतं भवत्स्यमतं मतमविज्ञातं विज्ञातमिति कथं तु भगवः स आदेशो भवतीति॥ यथा सौम्येकेन मुत्पिण्डेन सर्वं मृण्मयं विज्ञानं स्याद्वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम्॥ यथा सौम्येकेन लोहमणिना सर्वं लोहमयं विज्ञातं स्याद्वाचारम्भणम्, विकारो नामधेयं लोहमित्येव सत्यम्॥ यथा सौम्येकेन नखनिकृन्तनेन सर्वं कार्ष्णायसं विज्ञातं स्याद्वाचारम्भणं विकारो नामधेयं कृष्णायसमित्येव सत्यमेव सौम्य स आदेशो भवतीति’

"Which makes the unheard of heard, unconsidered considered, and the unsettled, settled ?". "What is that subject O Lord ? Verily, child as the knowledge of a single clod of earth makes manifest all earthen objects, that the various fabrications indicated by different words and names are of truth only earth-child; as the knowledge of a single lump of gold shows that all articles of gold indicated by different words and names are mere variations of forms but in truth gold alone.

"Child, as by a knowledge of the nailcutter, all iron instruments are known to be modifications of the substance, differing only in name and words, but of a truth iron alone, so is the subject (I allude to)."

महत् ऋग्वेदादेः शास्त्रस्य अनेकविद्यास्थानोपबृंहितस्य प्रदीपवत्सर्वार्थावद्योतिनः सर्वज्ञकल्पस्य योनिः कारणं ब्रह्म। न हीदृशस्य शास्त्रस्य ऋग्वेदादितक्षणस्य सर्वज्ञगुणान्वितस्य सर्वज्ञान्यतः संभवोऽस्ति। यद्यद्विस्तरार्थं शास्त्रं यस्मात्पुरुषविशेषात्स भवति, यथा व्याकरणादि पाणिन्यादेः ज्ञेयैकादेशार्थमपि, स ततोऽप्यधिकतरविज्ञानं इति प्रसिद्धं लोके।

Brahman is the source, i.e. the cause of the great body of the scripture comprising the Ṛgvēda etc. Supplemented by innumerable disciplines, illuminating all things like a lamp and which is itself omniscient as its were. Such a body of the scripture comprising the Ṛgvēda etc. and endowed with the quality of omniscience, cannot originate from others except the omniscient being when a science with an extensive theme originates from a particular person for example, the science of grammar etc. from Pāṇini etc. although its content be only a part of what is to be known, he possesses more extensive knowledge than that (i.e., his work) this is well known in experience.

अन्ये ब्रूयुः। नास्त्येव ध्वनिः। प्रसिद्धप्रस्थानव्यतिरेकिणं काव्यप्रकारस्य काव्यत्वहानेः। सहृदयहृदयाद्वादिशब्दार्थमयत्वमेव काव्यलक्षणम्। न चोक्तप्रस्थानातिरेकिणो मार्गस्य तत्सम्भवति। न च तत्समयान्तः पातिनः सहृदयान् कांश्चित्परिकल्प्य तत्प्रसिद्ध्या ध्वनौ काव्यत्वव्यपदेशः प्रवर्तितोऽपि सकलविद्वन्मनोग्राहितमवलम्बते।

Others assert thus : "Suggestion does not exist indeed; for a species of poetry opposed to all wellknown canons will necessarily cease to be poetry. Poetry can only be defined as that which made up of such words and meanings as will delight the mind of the critic. This will not be achieved by a route which excludes all the well-known canons mentioned. Even if the designation of poetry were to be accepted as applying to Dhvani on the unanimous support of a coterie of self-styled critics, it would fail to win the acceptance of all the learned.

1. यद् यदाचरति श्रेष्ठः तद् तदेवेतरो जनाः ।
स यत् प्रमाणं कुरते लोकस्तदनुवर्तते ॥

What so ever a great man does the same is done by others as well. Whatever standard he sets, the world follows.

2. श्रेयान् द्रव्यमयाद् यज्ञा ज्ञानयज्ञाः परंतप ।
सर्व कर्माखिलं पार्थ ज्ञाने परिसमाप्यते ॥

Knowledge as a sacrifice is greater than any material sacrifice, O Scourge of the foe (Arjuna) for all works without any exception culminate in wisdom.

3. देवद्विजगुरुप्रांज्ञपूजनं शौचम् आर्जवम् ।
ब्रह्मचर्यम् अहिंसा च शारीरं तप उच्यते ॥

The worship of the Gods, of the twice-born, of teachers and of the wise, purity uprightness continence and non-violence, this is said to be the penance of the body.

4. क्षुत्सामोपि जराकृशोपि शिथिलप्रायोपि कष्टां दशाम्
आपन्नोपि विपन्नदीश्वितिरपि प्राणेषु नश्यत्स्वपि
मत्तेभेन्द्रविभिन्नकुम्भकवलग्रासैकवद्धस्पृहः
किं जीर्णतृणमस्ति मानमहतामग्रेसरः केसरी ॥

Though weak on account of hunger and emaciated by old age, though with failing sense organs and reduced to a state of hardship, though with energy lost and life decaying, will the lion, the fore-runner of all those who are great in self-respect, feed himself on withered grass when he has fixed his desire only on devouring the morsel of the torn temples of a routing elephant?

5. सर्वम् परवशम् दुःखम्
सर्वम् आत्मवशम् सुखम्।

एताद्विद्यात्समासेन

तक्षणम् सुखदुःखयोः ॥

All which are in others control is sorrow

and all which are in one's own control is happiness.

Hence, on this line one should know the definition
of happiness and sorrow.

6. वसन्त्यरण्येषु चरन्ति दूर्वः
पिबन्ति तोयान्यपरिग्रहाणि।

तथापि वध्या हरिणा नराणाम्

को लोकमाराधयितुं समर्थः ॥

In woods they live and grass they gaze,

Taste water from the rills unleashed,

To kill such deer is the hunter's craze,

By no means can this world be pleased.

7. ललितलवङ्ग लतापरिशीलन कोमलमलयसमीरे
मधुकरनिकर करम्बित कोकिल कुञ्च कुटीरे ॥
विहरति हरिरिह सरसवसन्ते
नृत्यति युवतिजनेन समं सखि विरहिजन दुरन्ते ॥

Soft sandal mountain winds caress quivering vines of clove

Forest huts hum with droning bees and crying cuckoos.

When spring's mood is rich Hari roams here

To dance with young women, friend -

A cruel time for deserted lovers.

3.3 Exercises

3.3.1 English into Sanskrit

1) There was once a King, whose Queen was not only beautiful and affectionate, but was also intelligent. Once, the king was displeased with her and said, "I do not want you any longer here. You may go to your parent's house." The queen was very sorry and after several respects, he allowed her to take with her what she considered dearest to herself. The queen, at the time of departure, called her husband and requested him to take a cup of wine from her hand. The king consented and as soon as he drank the wine, he fell into a deep sleep. The queen then had him laid in a carriage and took him to her father's place. When the king awoke, he found himself in the house of the queen's father, and he became angry. But the queen pacified him saying, "My lord, I have acted according to your command. You allowed me to take with me what I desired most. What is it I desire more than you?"

2) A Brāhmin named Bhārgava began to perform penance on the bank of Ganges, with a view to acquire learning. Indra appeared before him in disguise to dissuade him from penance. He took a handful of sand from the bank and threw it into the water in his presence. Bhārgava asked him what he was doing. Indra replied, "I am building a bridge on the Ganges

for the people to cross over. Then Bhārgava said, "What a great folly this is. Can you build a bridge with sand ?" Indra replied, "How can you then acquire knowledge by penance?" Being filled with shame, Bhārgava then took to learning.

3) An old man was busily engaged in planting a mango tree by the side of a road. A young man who passed by, came up to him and rudely said to him, "Sir, will you answer the question that I put to you now ? Why do you plant trees, since you cannot hope to eat their fruits ?" The old man gently raised his head and, leaning on his spade replied, "Young boy, you have put a good question. Some one planted trees before I was born and I have eaten their fruits; so I now plant trees for others that they may eat the fruits when I am dead." On hearing this, the boy was ashamed of his rude question and quietly went away.

We owe to others many of the comforts which we enjoy; should we not then try to do them good in return ?

4) He said, "Lord, while travelling in search of you, I came to the Vindhya forest, and there encountered by the side of a well, a boy, about eight years in age, in great distress on account of hunger and thirst. He said to me, with his voice choked with fear, "Noble Sir, kindly help me, who am in distress. An old man, who was my only support, has fallen into this well, as he was drawing water to gratify my exceedingly unbearable thirst. I am not able to rescue him." I immediately approached and, using a certain creeper as a rope, took out from the well a venerable old man.

5) There was a wealthy merchant who was very miserly. He had an old witty slave who would often take the opportunity to cut some joke at his master's miserliness. Once when the slave was lying on his bed in his room, he saw his master coming towards his room. As if he had not noticed his master coming, the slave began to pray to God so loudly as to

be heard by his master - "Oh God ! give my master ten thousand gold coins. Afterwards you may take back the amount." The master was surprised at the absurdity of the slave's prayer for him. He shouted astonishedly. "What a foolish prayer ! Why should God take back the coins which he Himself gives ?" The slave calmly replied, "Do not bother, Sir, I said so just to persuade Him to give you the amount. But once He gives you the amount, I am sure that, in spite of all His might, He cannot take a penny back from you."

6) A woman had a blind daughter. One day he took her to the bank of a river, and seating her under a shady tree, went about her work. When she was alone, the blind girl heaved a deep sigh and said, "O God, I have heard that thou hast created a sun which relieves the world every morning, of the dreaded darkness. I have heard that thou has created in the heavens numerous shining bodies that less the horrors of darkness and gladden the hearts of men. O God, the misery of not being able to be all these wonders would be bearable to me, if one thou couldst open my eyes just for a moment and allow me to see the face of my dear mother."

3.3.2 Sanskrit into English

सर्वत्राणि नवीना विचारसरणीः नवीना दृष्टिरनुभूयते । इयं विचारधारा संस्कृतेन बोधितामस्माकं जीवनपद्धतिमुन्मूलयन्ती प्रजन्त्येव । अतो देशेऽद्य महती कठिना च समस्या अस्मात्तः समाधानमवेक्षते । संस्कृतेन बोधितास्सर्वे प्राचीनविषयाः कथं परिरक्षणीयाः । कथं वा आधुनिकजगत्वनुभूयमानानां नवीनानामुपयुक्तानां विषयाणां प्राचीनैस्साकं सामञ्जस्यं सम्पादनीयम् । इति यतो हि सर्वैरपि देशेरेद्य गम्यमाने प्रगतिमार्गोऽस्माभिः पश्चान्न स्थातव्यम् । अतः संस्कृतज्ञाः आधुनिकमपि ज्ञानजातं संस्कृतद्वारा प्रकटणीयमेव ।

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NOTES

UNIT - 4

TRANSLATION FROM SANSKRIT INTO ENGLISH

4.1 Introduction

4.2 Model Translation Passages

(English to Sanskrit)

4.3 Model translation Passages

(Sanskrit to English)

4.4 Exercises

4.5 Reference Books

UNIT - 4

TRANSLATION FROM SANSKRIT INTO ENGLISH

4.1 Introduction

It has been said so far, in the earlier units much about translating from English into Sanskrit, and practically nothing about the exercise of translating from Sanskrit into English, the reason is obvious. One has only to shift the angle of vision, and what applies to the one applies with equal force to the other also. As a matter of fact, it is within the experience of the student that if he has a modest command over Sanskrit his command over English is much more strong; and he finds it almost a child's play to translate simple Sanskrit passages into graceful English.

It remains to be stated that precision and accuracy are two negative virtues in translation which earn a very good premium in examination-answers. They will account for the candidates securing maximum marks. Positive excellences like grace and force, elegance and beauty, its well enhance the quality and a student should aim at the latter, being always sure of the former. The ideal may be remote, but it is worth striving for. No less a poet than Daṇḍin himself gives the solemn assurance that Saraswati herself will crown the efforts of a student with cent per cent, success, if only his industry is sincere :-

न विद्यते यद्यपि पूर्ववासनावलानुबन्धि प्रतिमानमद्भुतम्।

श्रुतेन गलेन च वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम्॥

4.2 Model Translation Passages

4.2.1 English to Sanskrit

Two men presented themselves before Śaṅkha Paṇḍita, the famous judge of Śālmalidvīpa. One of them, who was much older than the other, held a cane in his hand. The younger man made complaint, "My lord, sometime ago, I lent this man ten gold coins. Again and again I have been asking him to repay me the money. He has not till now cared to pay me."

The judge asked the old gentleman with the staff, "What say you to this?" The old man replied, "Sir, true, he lent me the money; but I have repaid him." The judge then asked, "Will you swear that you have repaid him?" The old man assented and giving his cane into the hand of his creditor, swore solemnly that he had returned the money into the hands of the creditor himself. The judge thereupon declared the old man honourable and dismissed the creditor's petition. The debtor thanked the court, took his staff back from the young creditor's hands and began to depart. Suddenly a thought flashed upon Śaṅkha Paṇḍita's mind and he cried to the old man to stop. Judge - "Honest man, let me see that staff a little." The judge took the staff from the old man, surveyed it, and then gave it to the creditor saying to the latter, "Now indeed you are paid. You may go about your business." The creditor asked in astonishment what the judge meant by that. Then Śaṅkha Paṇḍita caused the cane to be broken open. In the hollow of it were found ten pieces of gold.

प्रख्यातप्राङ्निवाकस्य शाल्मलीद्वीपवासिनश्शङ्खपण्डितस्याग्रतः पुरुषौ
व्यवहारनिर्णयायोपगतौ। तयोर्मध्ये वर्षासा पुरुषेण स्वहस्ते वेत्रदण्डो धृतः। कनीयसा
च पुरुषेण स्ववादस्त्वेवमुक्तः, 'प्रभो, पुरा दशदीनाराणां ऋणं मयास्मै प्रदत्तम्। मुहुर्मुहुर्मया
ऋणनिर्यातनाय प्रार्थ्यमानोऽपि, अद्यावधि न प्रत्यर्पितवान् मद्धनमिति'।

दण्डहस्तं वृद्धमपृच्छत्प्राङ्गिववाकः, 'विषयेऽस्मिन् किमुच्यते त्वया' इति। वृद्ध उवाच, 'स्वामिन्, यद्यपि मया ऋणं गृहीतमित्येतत्सत्यम्, तथापि मया पूर्वमेवास्मै निर्यातितं हि तत्' इति। तदा प्राङ्गिववाकः प्राह, 'ऋणनिर्यातनं कृतमिति मत्समक्षं शपथं कर्तुमर्हसि किं?' इति। वृद्धश्चतद्ग्रीकृत्य, उत्तमर्णहस्ते दण्डं निवेश्य, 'मया उत्तमर्णहस्ते एव धनं प्रत्यर्पितं' इति यथाविधि शपथं कृतवान्। ततश्च वृद्धोऽनपराद्ध इत्युद्बुध्य प्राङ्गिववाकः उत्तमर्णस्य व्यवहारं निरस्तवान्। अधमर्णोऽपि न्यायालयमभिवन्द्य, कनीयसो हस्ताद्वेत्रदण्डं पुनरादाय, प्रतिनिवर्तनतत्परोऽभवत्। तदा शङ्खपण्डितस्य वृद्धो सहसा प्रतिभाता काचिदालोचना। प्राङ्गिववाको ब्रूते - 'भोस्सत्यवादिन्, तव दण्डं तावन्मे दर्शय', इति। वृद्धहस्ताश्च दण्डमादाय, तत्समीक्ष्य, उत्तमर्णाय प्रत्यर्पयन्नुवाचैवम्, 'इदानीं सत्यमेव निर्यातितऋणस्त्वं' इति। विस्मितश्चोत्तमर्णः 'कस्तवाभिप्रायः' इति प्राङ्गिववाकं पप्रच्छ। तदनु शङ्खपण्डितेन दण्डो भञ्जितः। दण्डाभ्यन्तरे च दृष्टानि दश दीनाराणि।

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4.2.2 Yudhiṣṭhira said, "Listen, dear Yakṣa! Brahmanhood is based neither on descent, on the reading of the Veda, nor on erudition, but solely on a good life; of this there can be no doubt. The Brāhmin must pay more attention to the ordering of his life than to all else; so long as his good life is unimpaired, he himself is unimpaired; if his good life is ruined, he himself is ruined. Those who learn and teach and meditate on the sciences are fools if they humour the passions. The wise man is he who does his duty. A scoundrel, though he know all the four Vedas, is worse than a Śūdra. He who but offers the fire-sacrifice, but curbs his senses, may count as a Brāhmin."

युधिष्ठिर उवाच, 'बो मित्र, यक्ष! श्रूयतां। कुलेन वा, वेदाध्ययनेन वा, पाण्डित्येन वा, ब्राह्मण्यं नोपलभ्यते, किन्तु सद्गुणैर्नैव नास्त्यत्र कोऽपि सन्देहः। सद्गुणव्यवस्थापनाय च ब्राह्मणेन परः प्रयत्नो विधातव्यः। अस्खलितवृत्तो यावद्वर्तते पुरुषः, तावदस्खलितात्मा भवति। तथैव सद्गुणविनाशे स्वयमपि विनश्यति। पठकपाठकशास्त्रचिन्तकाद्यास्सर्वेऽपि व्यसनविमोहिताश्चेत् मूर्खा एव। यस्तु स्वकर्तव्यानुष्ठानमात्रनिरतो भवति, सः सत्यमेव पण्डितः। अधीतचतुर्वेदोऽपि दुर्वृत्तः शूद्रादपि निकृष्ट एव। यश्च केवलमग्निहोत्रपरोऽपि जितेन्द्रियो भवति सः ब्राह्मण इति परिगण्यते।'

4.2.3 The world of poetry is regarded as a new creation. The creator of this world is the poet who enjoys full freedom in his field. This world is different from the world that we witness around. The purpose of poetry is to give aesthetic pleasure and not to give a replica of the hard struggles of life. Even while depicting sorrow and sufferings, it produces aesthetic experience and inculcates the values of life.

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Jayadeva's dramatic lyrical poem *Gītagōvinda* is a unique work in Indian Literature and a source of religious inspiration in both medieval and contemporary Vaiṣṇavism. The poem is dedicated in the devotion to the God Krishna. Although the poem originated in Eastern India in the twelfth century and remains most popular there, it spread throughout the subcontinent in the centuries following its composition. Established traditions of commentary and manuscripts exist in every part of India. Its songs are an important part of the devotional music and literature of Orissa, Bengal and South India.

* * * * *

The history of the epic, in fact is one of the decline in taste and growing artificiality of form. The earlier epics, however, are not without merit. Tradition would make contemporaneous with *Kālidāsa*, the *Setubandhū*, a poem in *Mahārāṣṭri*, which elicits praise from *Daṇḍin* and *Bāṇa*, but the long compounds and artificial style disprove this. Before *Bāṇa* also we may place the date of *Bhāravi*, certainly later than *Kālidāsa*.

4.3 Model translation Passages

4.3.1 English to Sanskrit

Abhimanyu had won recognition as a mighty warrior even as equal to his father in battle. Yudhiṣṭira called him and said, "Dear son, Arjuna is absent. No one among us has been able to break Drona's array, only you can do it and no one else. I ask you to take up this task.

I can do it replied Abhimanyu. I have been instructed by my father how to penetrate the formation. But if it should be necessary for me to come out. I shall be at a loss what to do.

अभिमन्युः युधि पितुः समः एव बलिष्ठो योद्धा इति ख्याति आप्तवानासीत्। युधिष्ठिरं तं आहूय प्राह। तात, अर्जुनः नात्र वर्तते। अस्मासु न कोऽपि द्रोणस्य व्यूहं भेतुं क्षमः। त्वमेव नान्यः तथा कर्तुं पारयसि। त्वं कर्म कुरु इति आदिशामि। अभिमन्युः प्रत्युवाच - अहं तत्कर्तुं समर्थः। व्यूहः कथं प्रवेष्टव्यः इति पित्रा उपदिष्टोऽस्मि यदि बहिर्गन्तुं यद्यावश्यकं तदा किं कर्तव्यं मूढः भविष्यामि।

A thief stole the horse of a rich man. By chance he was caught. The owner of the horse said to the thief. "If you show me how to steal a horse, I will let you go." The thief agreed and went to the stable. He mounted the horse and rode away crying. "This is the way I steal horse." "All pursued him but could not catch him."

कञ्चन चोरः धनिकस्य अश्वं अचोरयत्। परन्तु दैवात् गृहीतः। अश्वस्य स्वामी चोरं अवादीत्। यदि अश्वः कथं अपहियते इति त्वं दर्शयसि तर्हि अहं त्वाम् मुञ्चामि इति। चोरः तद् स्वीकृत्य अश्वगारं गतः। सः अश्वमारुह्य 'अश्वचोर्यस्य अयमेव क्रमः' इति उद्घोषयन् अपातयत्। सर्वे तं अन्वधावन् किन्तु ग्रहीतुं न शक्नुः।

When king Bhoja wanted to ascend the throne again another statue said "Oh King" only he who possessed the good qualities of king Vikrama is competent to adorn the throne. Do

you possess any of his merits ? Bhoja asked the statue to tell him something about the good qualities of Vikrama. There upon the statue began to say this :

यदा भोजराजः सिंहासनं आरोहयितुं पुनः ऐच्छत् तदा अन्या पुत्थलिका अभाषत,
'भो राजन् ! यः कञ्चन विक्रम इव गुणोत्कर्षान् विभर्ति सः एव एतद् आसनं अलंकर्तुं
समर्थः।' किं भवान् तस्य गुणैः एकेनापिसमुपेतोऽसि।' भोजराजेन पुत्थलिकां पप्रच्छ-
विक्रमस्य गुणोत्कर्षान् वद इति। पुत्थलिका कथयति।

4.4 Exercises

4.4.1 English into Sanskrit

Savitri, continuing to fast began to look lean like a wooden doll. And thinking her husband would die on the morrow, the woe stricken one, observign a fast, spent that night in extreme anquish. And when the sun had risen about a couple of hands, thinking within herself - "To day is that day", she finished her morning rites, and offered oblations in the flaming fire. And bowing down into the aged Brāhmaṇas and her father-in-law and mother-in-law, she stood before them with joined hands. And for the welfare of Savitri all the ascetics dwelling in that hermitage uttered auspicious benedictions that she should never suffer widowhood. And Savitri immersed in contemplation accepted all these words of the ascetics mentally saying "so be it!"

4.4.2 Sanskrit into English

दक्षिणतो दत्तचक्षुरगलितरथनांशुकाम् अमृतफेनपटलपाण्डुरशयनशायिनी
आदिवराहदंष्ट्रांशुजाललग्नम्, अंसस्नस्तदुग्धसागरदुकूलोत्तरियां भयसाध्व-
समूर्च्छिताभिव धारिणीम्, अरुणाधरकिरणवालकिस लयलास्यहेतुभिराननारविन्द-
परिमलोद्वाहिभिः श्वासमातरिश्विरीश्चरेक्षणदहनदग्धं स्फुलिंगं शेषमनंगमिव
संधुक्षयन्तीम्, अन्तःसुप्तघटपदमम्बुजमिव जातनिद्रं सरसमालीलितलोचनेन्दीवरमाननं

दधानाम्, ऐरावतमदावलिपलूतापविद्धामिव नन्दनवनकल्पवृक्षरत्नवल्लरीं
कामपीतकरुणीमालोक्यम् ।

* * * * *

तथाप्रवृत्ते तत्र द्वन्द्वयुद्धे भीमस्य प्राणाधिकतया दुर्योधनस्य शिक्षाधिकतया
च अत्युतातिरिक्तमतनुमेयजयपराजयस्थानं च चिरमवर्तत । अथोपायज्ञेन भगवता
प्रवर्तितोऽर्जुनः भीमसमीपमेत्य असत्यपि प्रहर्षहेतौ कस्मिन्श्चित् विशेषे साधु
भीम साधु इति स्वरं मुहुर्मुहुः आस्फालयामास । सद्यो गृहीतसंज्ञः स्मृतसमाप्रतिज्ञः
स भीमः स्वयं दृढप्रहारितया एकेनैव गदप्रहारेण तस्य सक्थिं बभञ्ज । तथा
भिन्नोरुः दुर्योधनः कृत्तपाद पादप इव विशीर्णमुकुटरत्नप्रसूतः विह्वलशाखो
विश्लथस्कन्धः विकीर्णमूर्धजपत्रप्रकरः क्षीणपुण्यः स्वर्गेव हाहेति विक्रोशन्
अवाक्शिरा विवशो भुवि निपपात ।

* * * * *

एषा खलु निखिलपरिजनसंवाधसंलक्षितायाः सखी राजादारिकायाः ।
चित्रपटे चास्मिन्नपि तदुपरि विरचितसितवितानं रम्यतलम् तद्गतं च निद्रालीढलोचना
ममैवेयं प्रतिकृतिः । अतो नूनमतङ्गेन सापि राजकन्या तावती भूमिमारेपिता ।
यस्यामसह्यमदनज्वरव्यथितोन्मादिता सतो सखीनिर्बन्धपृष्ठविक्रिया
निमित्तचातुर्येणैतद्रूपनिर्माणेनैव समर्थमुत्तरं दत्तवती । रूपसंवादाच्च
संशयादनयाऽनवातो भिद्यामस्याः संशयं यथानुभवकथनेन ।

* * * * *

तत्क्षणमन्यथाधिरूढेन रावणेन भूयोऽपि नीयमाना जानकी शृङ्गसङ्ग-
तप्लवङ्गपञ्चके पञ्चचूड इव क्षमाधर कुमारे कस्मिन्श्चित्सुग्रीवसाकृतदशग्रीव-
प्रतापानसलसदृशं वालिविनाशपिशुनं महोल्कापातप्रतिमं रामसाहाय्यक प्रोत्साहनाय
पुत्रमभिपतत्पतङ्गबिम्बशङ्कावहं कनकपिशङ्गकौशेयमयोचरियान्तरित-
माभरणजालमपातयत् । तत्पतनमपि स्वतेजः पतनमिव नालक्षयल्लङ्कार-
भूतामशोकवनिकां मैथिलीमनयदनयाभिज्ञो दशग्रीवः ।

"अङ्गरज, हततुरङ्गयो भग्नकूबरस्ते रथो न योग्यः यो भीमार्जुनाभ्यां
सह योद्धुम्" इति परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनात् बहुप्रकारं च समाश्व-
सितः । ततश्च स्वामिना सुचिरं विलाप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य एवं निश्चस्य
मयि दृष्टिं विनिक्षिप्ता । "सुन्दरक, एहीति" भणितं च । ततोऽहमुपगतः
स्वामिसमीपम् ।

4.5 Reference Books

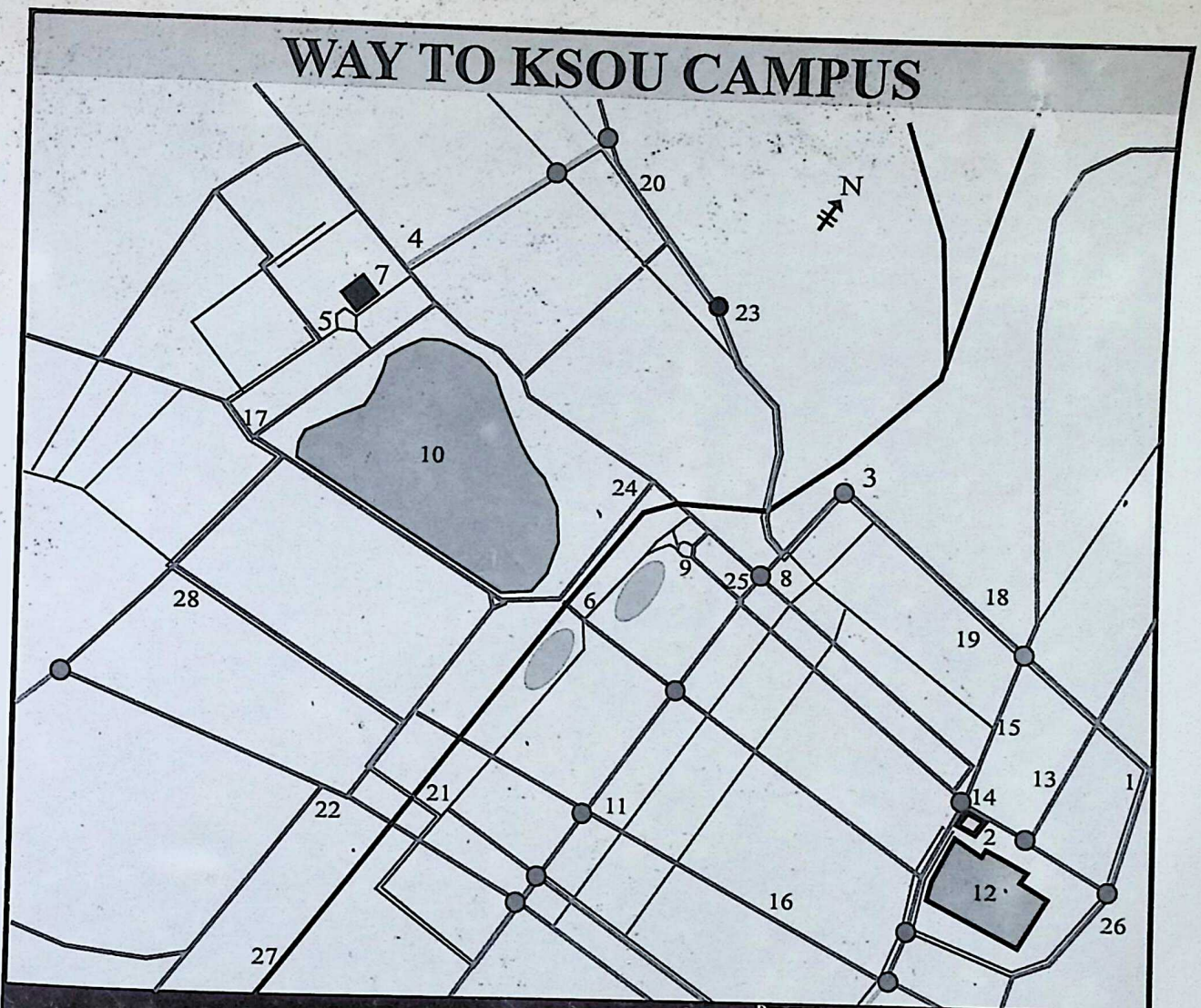
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NOTES

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WAY TO KSOU CAMPUS



Bus route

1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crawford Hall
7. K.S.O.U

8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital

15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts

22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From

To

City Bus Number

1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangotri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto: From SBS - Rs. 25/- From Rail Stn: Rs. 20/-

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